

∴ MUSEUM NEWS ∴

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FOUNDED BY EDWARD DRUMMOND LIBBEY

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ROMAN CAMEO GLASS VASE
Gift of Edward Drummond Libbey

OUR ROMAN CAMEO GLASS VASE

THE recent sale at auction of the Portland Vase has served to again focus attention upon the cameo glass of the Romans. In view of the widespread interest it seems a propitious time to make mention of the similar vase in the Toledo Museum.

The Portland is perhaps the most famous vase in the world. It was discovered, perfectly preserved, in a sarcophagus, in the sixteenth century. After being in the Barberini collection for over a century and a half it came into the possession of the Duke of Portland. It was sold at auction in 1787, Josiah Wedgwood being a bidder against the young Duke of Portland, but withdrawing when his Grace offered to lend it to him so that he might copy it in his jasper ware. It was later deposited in the British Museum. There it was shattered by a demented visitor, but none of the pieces were lost, and with much labor it was fully restored. This breakage performed one service, for it proved conclusively that its material was glass and no other.

The making of glass, invented in all probability by the Egyptians, in ancient times reached its highest perfection under the Romans. In the time of the Emperors, beautiful glass vessels made by complicated and expensive processes, were highly valued. Report has it that a single vessel, which scholars assert was made of glass, was purchased by Nero for three hundred talents, the equivalent of over \$300,000 in our money.

The Romans also greatly prized the cameo cut from natural stone, and among the very important examples of their art which remain today are reliefs cut in sardonyx, exposing as many as five successive layers of varying color, using each to heighten the effect of the carving.

These two very popular arts, the making of glass and the carving of gems, they were able to combine to good effect. Not long before the time of the Roman empire, the former had been revolutionized by the invention of the blowing iron. This made it possible to produce in considerable quantity larger and finer vases than were previously known.

To adapt glass to the uses of the gem carvers it was necessary that it should be composed of two layers of different color. For flat cameos a thin sheet could be readily fused to a thick pad of glass. For vases, the body, usually of dark blue glass, while still liquid could have applied

to it a thin coating of opaque white glass, also molten, and the two, thus united, would be distended by blowing into the desired form. When cold, the white layer could be modelled and cut away to expose the blue, just as is done in the carving of a stone cameo.

Such, then, is the technique by which the Portland vase, as well as the Libbey-Toledo vase, as ours has now come to be known, was made. The latter, although fragmentary, retains all of its decorative elements. The mouth, neck, shoulder, handles and foot are complete, and the principal decorated portions of the body still remain. The preservation of these parts is so perfect that the exquisite delicacy of the carving is apparent at a most casual glance.

The Libbey-Toledo amphora is seven and one-half inches high. The body color or background of the vase is the characteristic dark blue, while the relief carvings are executed in the overlying opaque white glass. The principal figure, occupying the center of the body, is a dancing satyr playing the cymbals. Executed in very low relief, at times the blue of the body shows through the flowing white drapery, emphasizing the lightness of its texture. Above, on the shoulder of the vase is a simple conventional design, while around the neck is a delicate pattern of vine and leaves. The handles terminate against the shoulders in masks, carved in the blue glass. Below them are palmettes in white, and around the foot is a delicate wave pattern.

The technical difficulty of completing so delicate a work in such a brittle material apparently was such that no great number were ever produced. Certain it is that but few have survived from that remote time of the Augustan Era, in the first century A. D., when all were made. The most recent book on the subject, Dr. Eisen's treatise on Glass, lists but twelve important pieces, though there are innumerable small fragments. He speaks of our amphora as being one of the four best known entire or restorable cameo vases, and in discussing it says that it is "superior in design and execution to the Portland and Naples vases."

Our cameo vase was presented to us with the Curtis glass collection, of which it is the outstanding piece, by Edward Drummond Libbey.



THE SITE OF OUR EXCAVATIONS

THE MUSEUM'S MESOPOTAMIAN EXPEDITION

THE third season's work of The Toledo Museum of Art—University of Michigan Mesopotamian Expedition has started nearly simultaneously with this issue of the Museum News.

Two years ago, in August 1927, the expedition was organized. At the time, Professor Leroy Waterman, the present excavator, and head of the Semitics Department of the University of Michigan, came to the Museum with a statement that he thought he knew the location of an important ancient Babylonian city called Opis. Literary references which he had encountered during many years of research in his special field of studies led him to believe that he could definitely locate the site of this city, and, inasmuch as he was about to go to Bagdad as Annual Professor of the American School of Oriental Research, he was in a position to carry on definite research work in locating Opis, provided funds were available.

The Director of the Museum became interested in the story and in the possibility of clearing up ancient references and locating this Babylonian city which Xenophon mentions in his writings as being an important one

on the route of march of his Ten Thousand Greeks. It was known to be one of the wealthiest cities of Babylonian times, dating from 1800 to 300 B. C. To locate it definitely was a worth-while piece of work from an historical point of view and, at the same time, it was inconceivable that a city of its wealth and importance should not produce from among its fallen walls and debris objects of archaeological and artistic significance, and therefore, of particular interest to The Toledo Museum of Art.

The Museum had no funds at its disposal wherewith to carry on excavations of any kind; an appeal to friends of the Museum, however, was promptly met and the comparatively small sum necessary to carry on a season's work in locating and excavating Opis was soon in hand.

Thereupon Professor Waterman started out to find his site. In this with the aid of the British Air Service he was successful and moreover, he had the extraordinary good fortune not only to locate Opis, bringing home undeniable, visible evidence of its location and existence, but he also found superimposed

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upon it an equally important site, well known historically, though equally unknown as to its exact location. This is the famous city of Seleucia, which has long been known as one of the greatest cities of the Hellenistic world. Two thousand years ago it was a Greco-Roman city quite unsurpassed. Strabo, for instance, placed it before Alexandria in wealth and power with over six hundred thousand inhabitants at one period of its existence. Under Seleucus Nicator, one of the powerful generals of Alexander the Great, it was the capital of one-third of the Greek world, having sovereignty over the whole of the Near East.

Wonders did not cease, however, with these two major finds, either one of which was sufficient for a single excavation. Indeed, a still greater surprise presented itself in the discovery that the identical sites of Seleucia, the important Hellenistic city of from 300 B. C. to 116 A. D. and Opis, the Babylonian city of from 1800 B. C. to 300 B. C., were both superimposed upon the still more ancient site of Akshak, a Sumerian city which existed at least thirty-five hundred years before Christ was born.

Thus, on a single site, now known as the Tel Omar complex, a continuous history of human occupation going back at least fifty-five hundred years from the present time, may be read in the light of the excavations carried on for The Toledo Museum of Art.

A concession to excavate these three sites, which are now as one, was obtained from the Government of Iraq. In total area, they cover about eight hundred acres on the west side of the Tigris River some fifteen miles from Bagdad, the present capital of Iraq. Many mounds are visible on this plateau-like area, but overtopping them all is a major elevation, typical of Babylonian cities, whereon was located the main shrine of the city. This artificial tower, known as a ziggurat, has commanded the attention of the excavator and it is in its vicinity that the activities have been carried on thus far.

In 1928 Professor Waterman continued the work with increased funds donated by the friends of the Museum who financed the initial undertaking and last month he set out for the third season with still larger funds, hoping to increase materially the scope of his work and to find further evidence in the form of objects of art and archaeological and historic documents which will add much to our

knowledge of the history of the ancient world and the peoples occupying this region, which has been termed the cradle of civilization. It is surprising to realize that the earliest culture, that is, that of Sumer, is hardly known. Even at the time of Christ, the Sumerians were a forgotten people and only in the light of recent excavations and modern histories do we know about them. Seleucia is known, Opis is known, but Akshak has unfathomed possibilities.

As a culmination of the two seasons' work which has already been done, a special exhibition of part of the material obtained has been installed in Galleries IV, VI and VIII. Naturally it is mostly composed of Post-Hellenistic objects, because the lower levels are yet to be investigated. It includes pottery, figurines, ornaments for personal adornment, coins, lamps and household utensils, votive offerings, tableware, seals, glass, semi-precious stones, intaglios, inscribed tablets and stones, inscribed bricks, bits of architecture, pavements and sarcophagi. Over eighteen hundred items were listed as last year's finds. This year's work will show a still greater range and a corresponding increase in archaeological, historical and artistic significance.

The archaeological possibilities of the earlier site of Akshak are made further evident in the current exhibition by a showing of relics from Ur and Nippur, lent by the Museum of the University of Pennsylvania. The excavations of those two cities, carried on by the University of Pennsylvania and the British Museum have, after several years' work, penetrated to the levels of Sumerian civilization, contemporary with our city of Akshak. The finds from the lower reaches, the most important of which are now being shown in the British Museum, rival in their magnificence, though not in quantity, the furnishings of the tomb of Tut-ankh-amon.

Our excavation, pursued to its conclusion, should yield not only artistic productions of the Sumerian, Babylonian and Hellenistic civilizations for the enrichment of the Museum, but much intensely interesting and highly desirable information on the beginnings of our own culture. It is not inconceivable that we, or some other fortunate excavator working in this part of the world, may find contemporary documents further confirming Old Testament history, or even bearing upon the beginnings of the Christian religion, and therefore of the utmost importance.

NEW DEVELOPMENTS IN OUR SCHOOL

OFFERING to Toledo citizens its twenty-sixth year of free art classes, the Museum School of Design reopened September 12. In continuance of its policy of teaching art as an inspiring aid to problems of daily living, the School fills the current program with new classes added to those successful in the past.

With the return of Toledo's children to the public schools comes the newest development of specialized classes. Enrolled in the courses in art for Junior High School students are four hundred pupils from Monroe, Roosevelt, Warren and Washington schools. The purpose of these courses, as developed by the Museum in cooperation with the public schools, is to apply Museum collections, equipment and methods to the art teaching of the seventh and eighth grades. Especially important is the application of basic art principles in class-work leading to civic appreciation, higher standards of beauty for personal and home improvement, and a more vitalized interest in correlated subjects of history, geography and literature.

Heretofore students coming to the Museum School have, by their voluntary enrollment, given evidence of a natural interest in art. Our new Junior High art work will reach all students of the seventh and eighth grades of the first four schools to be represented, as surely and unselectively as they are reached by arithmetic and other required subjects. The four schools have been chosen for their convenient distance from the Museum, where classes will be taught weekly, and to represent four sections of the city widely different in educational conditions.

New emphasis will also be given the two greatest developments of the previous school year, the classes in proportion for industrial designers, and those for the personnel of Toledo department stores. Harmony of proportion in the structure rather than superimposed decoration is the foundation of all good and enduring design. Chiefly from proportion has arisen the perfection of Greek architecture, the beauty of ancient glass, the chaste elegance of the printed page. Upon proportion depends the success and survival of any art intended to be expressive of the spirit of its time. Creations unsound in proportion, or strident in decoration, rapidly find their deserved oblivion. Methods of attaining this fundamental pro-

portion are taught in Wednesday evening classes planned for the individual industry requesting them. Last spring the Museum exhibited the results of the course for two Toledo industries. To them enlarged orders and widespread compliments have proved commercially the value of a definite emphasis on proportion in their products.

The use of color and line in the purchase, combination and sale of merchandise will again be taught the buyers, managers and salespeople of four department stores. Several hundred employes will participate in more than eighty-four class meetings to take place in Museum classrooms and at the stores.

Similar instruction for the housewife, business woman and student will be given in the wise selection and combination of clothing within a minimum budget.

The very popular lecture and notebook course in home furnishing will repeat its information on the artistic arrangement of the equipment of the modest home.

The commercial art worker may elect training in the various techniques of fashion illustration for newspaper reproduction, hand lettered showcards, and advertising posters.

Toledo University students may major in art at the Museum, receiving credit toward degrees for work done in Museum classes.

The number of children's classes on Saturday has been increased to twelve, which now form a graded course of three years in color, design and drawing. The increasing number of visitors from our own country and abroad, educators and others interested in the newest developments in child instruction, is evidence of the favorable attention which our pioneer work is receiving outside of Toledo.

Classes for Boy or Girl Scouts offer training for art merit badge examinations. The course is approved by scout headquarters.

The class in methods for teachers of art in the grades this year will emphasize experimental methods for Junior High School art teaching, to aid in the training of teachers for this rapidly developing field. It will also continue its instruction in methods and practice of elementary art work for the lower grades.

A schedule of the regular and specialized classes, their days and hours will be found in the Daily Schedule of Museum Activities elsewhere in this issue of the News.

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°° MUSEUM NEWS °°

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

EDITOR, BLAKE-MORE GODWIN, M. A.
Director of The Toledo Museum of Art.

No. 54 SEPTEMBER 1929

Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

George W. Stevens.

EDITORIAL

THE Stevens Scholarship has been awarded to Miss Edna Remmert, one of the most promising students in the Museum School of Design. This scholarship was established in perpetuity by George W. Stevens, first Director of the Museum, to enable the most gifted students who have completed the work offered in our school to pursue advanced studies at other institutions.

We do not attempt to teach all there is to know about art. That is too great a task to accomplish with the means which we now have, or may reasonably expect to have. We do not attempt to create artists. We are not sure that they can be created. They may have to be born.

We are sure, however, that the artist must achieve a mastery of the fundamental principles of his craft, and we know full well that a knowledge of these same principles broadly diffused throughout the community will greatly raise the general standard of taste.

It is the function of our School to give to the greatest possible number of the people of Toledo an appreciation of the master works of the artists and artisans of all times, and an understanding of the principles which have

made for high quality in those works, and which, properly applied, produce beauty in every work of man.

In giving this instruction to thousands who employ it for their own personal benefit, there are always found some who go further and gain from our school sufficient training to prepare them for lucrative pursuits. Then there is the occasional student who shows unusual talent, knows there is no royal road to proficiency in art, and is willing to work and work hard for many long years to achieve that proficiency. For these the Stevens Scholarship was established.

Miss Remmert completed the courses in the Museum School a year ago, and at the same time graduated from Toledo University. During the first semester of last year she taught as a substitute in the Museum School. She entered the Art Institute of Chicago for the second semester by special permission of the Dean, granted because of her exceptional record here. Although at a disadvantage due to late entry, she completed her courses in Chicago with high marks.

The Museum will need eventually other scholarships which should be as flexible as possible to enable us to aid deserving students in accordance with their needs. Gifts or endowments which may be used for this purpose will always be welcomed.

Meanwhile we must continue to support the basic educational work which we are now doing, and to provide for its gradual extension to even greater numbers of Toledo people. For this support, which gives unparalleled opportunity to the youth of our city, we are in large part dependent upon the annual help of our members. Therefore, we close with the age-old refrain of this column:

Dues are now due.

THE SUNDAY CONCERTS

The Sunday Concert Committee, as appointed for the coming season, consists of Mr. William A. Howell, Chairman, Mrs. Flora Ward Hine, Mrs. Samuel M. Jones, Rev. Ignatius T. Kelly, Mrs. Edmund D. Northup, Mrs. Frederick R. Persons and Mr. Vernon K. Richards. The Committee is planning a well-balanced, attractive and artistic series of programs, which will be held, as heretofore, in the Hemicycle each Sunday afternoon at 2:30.



THE LITTLE TRIO

JOHN C. JOHANSEN

Shoemaker Fund Purchase

A FINE JOHANSEN

THE Museum has added to its permanent collection of American paintings *The Little Trio* by John C. Johansen. The picture was first shown in Toledo in one of the annual exhibitions of paintings by contemporary American artists. At its close it was purchased from the painter through the fund bequeathed by Frederick B. Shoemaker, and adorns the walls of Gallery I.

The picture, which represents Johansen's own family in their music room, breathes the modern spirit in its fresh clean coloring and facile technique. It is both brilliant and harmonious. The play of light and the contrasting shadows have been carefully studied and recorded with freedom and spontaneity. The heavy hangings on the tall windows form a rich and dignified foil to the more active lower portion of the picture.

Johansen was born in Copenhagen, but was brought to America while still a child. Early in life he began the study of painting, first at the Art Institute of Chicago and later abroad. He was also a pupil of Frank Duveneck, long a resident of Cincinnati and one of the most competent teachers of painting that this country has ever produced.

Mr. Johansen is represented in the National Gallery and the Corcoran Gallery in Washington, D. C., the Metropolitan Museum in New York, the Art Institute of Chicago, the Pennsylvania Academy at Philadelphia, the National Academy at New York, the museums in many smaller cities and the galleries of a number of colleges.

His work is well known in Toledo for he has frequently contributed to the temporary exhibitions held here. He has achieved recognition throughout the country, receiving awards at all of the principal exhibitions. He became an Associate of the National Academy in 1911 and an Academician in 1915.

It is the Museum's purpose to add to its permanent collections from time to time works of outstanding quality by representative contemporary masters. Its selection is made from the pictures included in its temporary exhibitions. By this policy hasty judgment is avoided, for each picture is seen on our walls for a considerable period of time, giving full opportunity for deliberate and careful consideration. In this way, Mr. Johansen's painting was selected, and its choice has brought much favorable comment.



NOCTURNE

LITHOTINT BY WHISTLER

A WHISTLER PRINT

PAINTER, etcher and lithographer, Whistler was ever seeking new ways to express his genius, and he found a natural medium for his facile brush in lithotint. Like a lithograph, the lithotint is printed from a stone, but while the lithograph resembles a crayon drawing when completed, a lithotint looks more like a monotone painting. It is made by painting on the stone with greasy ink, the accents put in with crayon, the high lights scraped out.

The Nocturne, one of the finest of the group of prints by Whistler, is in the Museum's collection. It was published in 1878, and is one of his earliest and most successful attempts in the use of this elusive medium, to which he brought all the perfection of his painting technique.

The subject is not a new one for Whistler. His works include numerous Nocturnes in oil and pastel, and the Thames was a favorite scene for both his paintings and etchings. The lithotint, Nocturne, is a view of the Thames at night. With unlabored artistry Whistler has taken this simple motif and made a magnificent study in tone gradation, and a composition of great beauty. The outstanding point of interest is the lone boatman in the

center foreground. Across the water, chimneys and steeples raise ghostly bulks against a grey sky. Lights from a tower and along the edge are faintly reflected, making of the dark river a mirror on which play light and shadow. One group of lights, twinkling in the water, forms Whistler's unique signature, the butterfly. The mere suggestion of detail, the subtle tonalities, and the skilfully placed accents are the unconscious results of Whistler's admiration and study of Japanese art. And yet, despite his great interest in the art of the Orient, he was perhaps the most individual artist who ever lived.

The lithotints of Whistler are highly prized by collectors, both for their beauty and for their scarcity, for only a few impressions may be made from one plate. The Toledo Museum's Nocturne came from the collection of Thomas R. Way, who was the printer of most of Whistler's lithographs and chiefly responsible for introducing the art of lithography into England.

A second lithotint by Whistler in the permanent collection of the Museum is entitled The Thames, a scene of daytime activity, published in 1896.



A GALLERY TALK FOR YOUNGER CHILDREN

OUR EDUCATIONAL PLANS

THE Toledo Museum of Art is beginning its twenty-seventh season of free educational activities. The growing interest in the educational work carried on by the institution is evidenced in the new developments that are added to each season's program.

This year a closer contact between the high school students, public, parochial and private, and the Museum will be brought about by means of talks offered to the art, history and language departments, correlating the Museum's collections with the studies of each department. The aim of the work is to make the splendid collections of the Museum of more practical and vital consequence to school students.

For the junior high schools which have recently been organized throughout the city, a special group of talks has been arranged on such subjects as Toledo Buildings and Their Prototypes; The Art of the Tapestry Worker; The Beauty of Stained Glass Windows; and Costume Models of Historic French Characters. These are available for any of the junior high school classes at such times as their teachers may request.

To the group of subjects heretofore offered the intermediate departments of the schools for talks to be given in the Museum galleries during school time, four new subjects have been added: Home Life in China, Home Life in Japan, Historic Characters of France, as shown by the collection of Costume Dolls, and the Arts of the American Indian. These additional subjects make a more complete correlation of Museum collections with school studies.

This season the Saturday morning talks will be offered to sixth grade pupils of the schools instead of to children of the upper grades, as in the past, as the Museum material presented in the increased number of talks will represent a closer correlation with the history work of the sixth grade student. Representatives from the sixth grades of a group of schools are delegated to attend the lecture, later giving their report to the entire class, thus instilling a greater interest in their fellow class-mates to study and enjoy the Museum's rich collections.

A new course in Oriental Art is being offered this year, for the completion of which college credit will be given by the University of



CLAY LAMP FROM THE MUSEUM'S EXCAVATIONS

Toledo. The course will have to do with the interrelated arts of India, China and Japan, the three major nations of the Far East, and with their influence upon the arts of the lesser eastern countries. Emphasis upon the essential unity underlying all Asiatic art, the diversity of national expression, and the aesthetic importance of the Orient in the art history of the world will be stressed.

Another new departure this season is a series of gallery talks on the temporary print exhibitions, to be presented on one Wednesday afternoon of each month. The Perry Collection of Etchings, Modern Prints, Early Engravings, Print Accessions of 1929, Contemporary American Prints and Modern Norwegian Prints will be discussed from the standpoint of technique and an appreciation of print-making.

So successful were the Sunday afternoon gallery talks by staff members last season that they will be resumed early in October. On the first Sunday of each month Director Blake-More Godwin will give a talk on the Museum's Glass Collection continuing the series he began last season and covering the period of glass-making from Venetian times to the present. The second Sunday of the month will be given over to a talk by Elizabeth Jane Merrill, Supervisor of Education, on the current tem-

porary exhibitions, of which there will be a number of important ones this season. Talks on Oriental Art, including paintings, prints, sculpture, pottery and glass in the Oriental Gallery, will be presented the third Sunday of each month by J. Arthur MacLean, Curator of Oriental Art, and talks on the Museum's collection of etchings, engravings and lithographs will be given the fourth Sunday of the month by Miss Nell Jaffe, Assistant Curator. The talks will begin at 3:45 and continue for thirty minutes.

The Children's Art Talks will be devoted to the Arts of America this season. The aim is to show the development of the fine arts in this country from early times to the present, using the splendid Museum objects for illustration. The talks will be given Saturday and Sunday afternoons by Eula Lee Anderson, Assistant Supervisor of Education.

This season, as in the past, the motion picture program has been planned to give a background to the series of art talks, which present the various periods in the development of art in America.

The course in Art Appreciation given on Monday afternoons at four o'clock will be expanded from a two to a four year course. This season the Graphic Arts will be the subject under discussion with attention given to

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the historical aspect as well as to the development of an appreciation of the various kinds of prints by great masters in the Museum's print collection. The second year of the course will have to do with the Appreciation of Sculpture; the third, the Appreciation of the Paintings of the Old Masters; and the fourth, the Appreciation of Modern Painting. University credit is given for this course to those who register for it.

The Art History Class will continue this year with the study of the Renaissance, considering its manifestations outside of Italy. The architecture, sculpture, painting, prints and drawings produced by the greatest masters in Holland, Belgium, Germany, Spain, France and England will form subjects for the year's lectures to be presented on Friday evenings at seven o'clock. University students may receive two credit hours for this course.

SCHEDULE OF THE SEASON'S EDUCATIONAL ACTIVITIES

APPRECIATION OF THE GRAPHIC ARTS

Monday Afternoons at 4:00 o'clock

- Oct. 7 Early Italian Masters of Engraving
- Oct. 14 The Little Masters of Germany
- Oct. 21 Albrecht Durer of Nuremberg
- Oct. 28 The Art of Albrecht Durer
- Nov. 4 Wood-engraving
- Nov. 11 The Life of the Virgin by Durer
- Nov. 18 Hans Holbein of Augsburg
- Nov. 25 A Master of Holland, Lucas van Leyden
- Dec. 2 A French Engraver, Louis Bonnet
- Dec. 9 The Art of Etching
- Dec. 16 Rembrandt, the Greatest Master of the Art
- Jan. 6 Rembrandt's Greatest Etchings
- Jan. 13 Adriaen van Ostade
- Jan. 20 An Artist of Flanders, Anthony Van Dyck
- Feb. 10 Meryon—Greatest Artist in Etching of Architecture
- Feb. 17 Meryon's Other Important Etchings
- Feb. 24 The Barbizon School, Corot and Lalanne
- Mar. 3 The Barbizon School, Millet and Jacque
- Mar. 10 Etchers of Great Britain, J. M. W. Turner
- Mar. 17 Etchers of Great Britain, Sir Seymour Haden
- Mar. 24 Modern Print-makers of Great Britain
- Mar. 31 The Leading Scandinavian Etcher, Anders Zorn
- Apr. 7 Whistler, the Greatest of American Etchers
- Apr. 21 Whistler's Thames Set
- Apr. 28 Lithography and Whistler
- May 5 Early Wood-engravers of America
- May 12 Later Wood-engravers of America
- May 19 Some Etchers of Today
- May 26 Note-Book Afternoon

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CHILDREN USE THE MUSEUM LIBRARY

THE ARTS OF THE ORIENT

Friday Afternoons at 4:00 o'clock

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| Sept. 20 | The Orient, and its Subdivisions |
| Sept. 27 | The Archaic Period—Pre-Buddhist Art in India |
| Oct. 4 | Ancient Architecture of India |
| Oct. 11 | Early Indian Sculpture |
| Oct. 18 | Early Indian Painting |
| Oct. 25 | Indian Art of the Middle Ages |
| Nov. 1 | Modern Art of India |
| Nov. 8 | An Appreciation of India's Art |
| Nov. 15 | Indonesia |
| Nov. 22 | Art on the Oriental Trade Routes of Ancient Times |
| Dec. 6 | The Archaic Period in China |
| Dec. 13 | The Art of China at the Time of Christ |
| Dec. 20 | The Art of the T'ang Dynasty of China |
| Jan. 10 | The Art of the Sung and Yuan Dynasties of China |
| Jan. 17 | The Renaissance in the Ming Dynasty of China |
| Jan. 24 | Modern Art of China |
| Feb. 14 | Review |
| Feb. 21 | An Appreciation of China's Art |
| Feb. 28 | The Art of Korea |
| Mar. 7 | Pre-Buddhist Art in Japan |

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- Mar. 14 Early Japanese Buddhist Art
Mar. 21 Japanese National Consciousness in Art
Mar. 28 The Heroic Period in Japan
Apr. 4 The Idealistic Period in Japan
Apr. 11 The Renaissance Art of Japan
Apr. 25 The Reformation Period
May 2 Modern Japanese Art
May 9 An Appreciation of Japanese Art
May 16 } General Review of the Art of the Orient
May 23 }

ART HISTORY—THE RENAISSANCE OUTSIDE OF ITALY

Friday Evenings at 7:00 o'clock

- Sept. 20 The Architecture of the Renaissance
Sept. 27 The Early Renaissance in the North
Oct. 4 Bruges and its Masters
Oct. 11 Painters of Tournai
Oct. 18 Antwerp, Center of Northern Art
Oct. 25 The Early Schools of Germany
Nov. 1 Albrecht Durer, Painter and Engraver
Nov. 8 Hans Holbein
Nov. 15 Some Early Artists of the Renaissance in Spain
Nov. 22 El Greco, Ribera, Zurbaran and Murillo
Dec. 6 The Greatest Master of Spain, Velasquez
Dec. 13 Velasquez's Later Period
Dec. 20 Early Dutch Painters
Jan. 3 Frans Hals
Jan. 10 Landscape Painting in Holland
Jan. 17 Masters of Animal and Still-life Painting
Jan. 24 The Paintings of Rembrandt
Jan. 31 Note-Book Evening
Feb. 14 The Etchings of Rembrandt
Feb. 21 Some of Rembrandt's Pupils and Followers
Feb. 28 The Little Masters
Mar. 7 Peter DeHoogh
Mar. 14 Gerard Terborch
Mar. 21 Vermeer of Delft
Mar. 28 The Great Flemish Master, Rubens
Apr. 4 Anthony Van Dyck
Apr. 11 Some Contemporaries and Followers of Rubens
Apr. 25 The Art of France under Louis XIV
May 2 Nicholas Poussin and Claude Lorrain
May 9 Early Native Painters of Great Britain
May 16 Continental Painters Working in England
May 23 Note-Book Evening

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A CLASS STUDYING THE ROMAN RAM

TALKS ON THE COLLECTIONS AND EXHIBITIONS

Sunday Afternoons at 3:45 o'clock

Oct. 6	The Art of Glass-making Revived in Venice	Blake-More Godwin
Oct. 13	Temporary Exhibition of Water Colors	Elisabeth Jane Merrill
Oct. 20	Chinese Pottery before the Time of Christ	J. Arthur MacLean
Oct. 27	The Beginnings of Print-making	Nell L. Jaffe
Nov. 3	The Venetian Glass Tradition Carried into Spain	Blake-More Godwin
Nov. 10	Temporary Exhibition of Tapestries	Elisabeth Jane Merrill
Nov. 17	Japanese Painting when Japanese Prints were in Vogue	J. Arthur MacLean
Nov. 24	Albrecht Durer	Nell L. Jaffe
Dec. 1	Germanic Supremacy in Glass-making	Blake-More Godwin
Dec. 8	Temporary Exhibition of Paintings by Alfonso Grosso	Elisabeth Jane Merrill
Dec. 15	Chinese Pottery Horses	J. Arthur MacLean
Dec. 22	The Greatest Etcher—Rembrandt	Nell L. Jaffe
Jan. 5	England Assumes the Leadership in Glass	Blake-More Godwin
Jan. 12	Temporary Exhibition of Sculpture by Bourdelle	Elisabeth Jane Merrill
Jan. 19	Japanese Religious Sculpture in Wood	J. Arthur MacLean
Jan. 26	Charles Meryon	Nell L. Jaffe
Feb. 2	The Romance of Baron Stiegel	Blake-More Godwin
Feb. 9	Temporary Exhibition	Elisabeth Jane Merrill
Feb. 16	Chinese Glass that Imitates Jade	J. Arthur MacLean
Feb. 23	Whistler	Nell L. Jaffe
Mar. 2	Glass—The First Industry in America	Blake-More Godwin
Mar. 9	Temporary Oriental Exhibition	Elisabeth Jane Merrill
Mar. 16	Cambodian Sculpture from the Lost City of Ankor	J. Arthur MacLean
Mar. 23	Lithography	Nell L. Jaffe

THE TOLEDO MUSEUM OF ART NEWS



STUDENTS IN THE SCHOOL OF DESIGN AND MUSIC APPRECIATION CLASS

CHILDREN'S ART TALKS

The Arts of America

Saturdays at 2:30 o'clock

Sundays at 2:00 and 3:20 o'clock

Oct. 5-6	Early Glass-making in America
Oct. 12-13	America's First Pottery
Oct. 19-20	Paul Revere, Patriot, Engraver and Silversmith
Oct. 26-27	Benjamin Franklin and the Printing Press
Nov. 2-3	The Colonial Painters
Nov. 9-10	Early Landscape Artists
Nov. 16-17	Great Painters of the Sea
Nov. 23-24	The American Figure Painters
Nov. 30 } Dec. 1 }	Indian Life as Painted by Remington and Couse
Dec. 7-8	
Dec. 14-15	Some Painters of Trees
Dec. 21-22	Painters of Industry
Dec. 28-29	Pictures of Horses by American Painters
Jan. 4-5	The Painters of Rustic Life
Jan. 11-12	Winter as Portrayed by American Artists
Jan. 18-19	Painters of Interiors
Jan. 25-26	The Later Landscape Painters
Feb. 1-2	Whistler and his Contemporary Print-makers
Feb. 8-9	The Portraits of Sargent, Huntington and Marr
Feb. 15-16	Bridges Depicted by Bellows and Warner
Feb. 22-23	Parshall and Lungren, Painters of the West
Mar. 1-2	The Painters of Children
Mar. 8-9	Makers of Small Sculptures
Mar. 15-16	The Distinguished American Sculptor, Paul Manship
Mar. 22-23	Some Toledo Painters
Mar. 29-30	Some Fine Buildings in America

THE TOLEDO MUSEUM OF ART NEWS

DAILY SCHEDULE OF ACTIVITIES

Sundays:	2:00 P. M.	Art Talk for Children
	2:30 P. M.	Concert for Adults
	2:50 P. M.	Motion Pictures for Children
	3:20 P. M.	Art Talk for Children
	3:45 P. M.	Lecture for Adults
	4:10 P. M.	Motion Pictures for Children
Mondays:	4:00 P. M.	Art Appreciation for Adults
Tuesdays:	8:30 A. M.	Department Store Courses
	2:00 P. M.	Junior High Schools
	3:00 P. M.	Clothing Appreciation
		First and Second Year Color and Design
	4:00 P. M.	Methods for Art Teachers
Wednesdays:	8:30 A. M.	Department Store Courses
	2:00 P. M.	Junior High Schools
	3:00 P. M.	Figure Drawing
		Home Furnishings
	7:00 P. M.	First and Second Year Color and Design
		Lettering
		Color and Proportion for Industrial Designers
Thursdays:	8:30 A. M.	Department Store Courses
	2:00 P. M.	Junior High Schools
	3:00 P. M.	Painting and Illustration
		First and Second Year Color and Design
		Home Furnishing
Fridays:	8:30 A. M.	Department Store Courses
	2:00 P. M.	Junior High Schools
	3:00 P. M.	First and Second Year Fashion Drawing
	4:00 P. M.	Oriental Art Lectures
		Boy or Girl Scout Course
	7:00 P. M.	Art History—The Renaissance Outside of Italy
		First and Second Year Poster
Saturdays:		Department Store Courses
	9:00 A. M.	Color, Design and Drawing
		Second Year Color, Design and Drawing
	9:30 A. M.	Art Talk for Selected Pupils
	11:15 A. M.	Color Design and Drawing
	1:45 P. M.	Motion Pictures for Children
	2:00 P. M.	Color, Design and Drawing
		Second Year Color, Design and Drawing
		Third Year Color, Design and Drawing
	2:30 P. M.	Art Talk for Children
	3:30 P. M.	Motion Pictures for Children
	4:15 P. M.	Motion Pictures for Children